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From a photograph.

SKETCH CLUB CRICKET TEAM.



Drawn by Peter Moran.

HARD HEADED.

A BOHEMIAN ART CLUB.

BY HENRY RUSSELL WRAY.

With original illustrations by many members.

THE word Bohemian, in its modern application, has been robbed of much of that romance which was wont to cast a halo about it in the times written of by M. Henri Murger in his *Scènes de la Vie de Bohème*.

The word in our day has been dwarfed to illustrate the character who sips champagne *frappé* with a souvenir spoon, smokes only imported cigars, wears foreign-cut clothes, elevates his



From a painting by F. Cresson Schell.

FERRY-BOAT IN NORTH RIVER, NEW YORK.

nose at the very mention of vulgar beer, and, because he deprives himself of the services of a valet, declares himself, and is recognized by many as, a Bohemian.

This, naturally, is an extreme. Bah! "To what base uses," etc., as the poet cried.

La vie de Bohème in America, however, is not dead, though its name has been misappropriated by "swelldom."

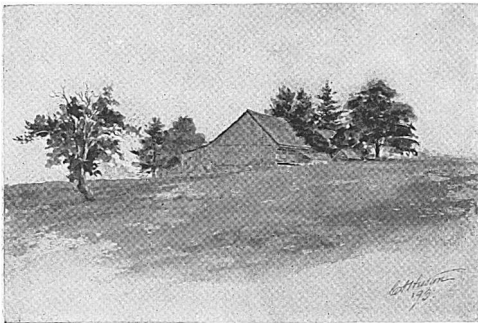
It exists, and, magnet-like, draws to a common centre the student and graduate in art, literature, music and the sciences.



From a bronze cast
by George Morgan.
JUSTICE.



From a painting by Carl Newman.
INCOG.



Drawn by C. Aubrey Huston.
ON THE HILLSIDE.

not forced, like a hot-house plant, but thrives in a natural state, and where fellowship exists without becoming tiresome.

The Philadelphia Sketch Club was organized November 20, 1860, by six young enthusiasts who met in the studio of George F. Bensell. Meetings were to be held every Saturday night, and, as one of the rules stated, "when the treasury

To one of these groups credit is given of forming and maintaining to this day one of the oldest art organizations in the United States, and of graduating from its garret rooms some of the brightest lights in the profession.

To staid old Philadelphia, then, attention should be directed, while a review is made of its now famous Sketch Club, where Bohemianism is



Drawn by George E. Essig.
BEACH PATROL.



Drawn by A. M. Lindsay.

A COUNTRY ROAD.

is in need of funds it is to be replenished by a subscription levied on each member, not exceeding twelve cents." The struggle for life was hard, despite such dues.

The first exhibition of the club was held April, 1865, and to make a better display it moved from the studio to a room on Chestnut Street. This very nearly cost the organization its life, for one year later it stood on the brink of disbanding, and only saved itself by moving back to garret quarters. William Moylan Lans-



Drawn by F. F. English.

MIDWINTER.

dale, the lawyer-artist president of the club, wrote as follows of its early life: "The club was planted at a time not conducive to the growth of the germ of an artistic association.

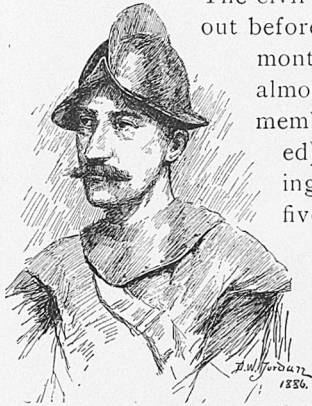
The civil war broke out before it was six months old (and almost every member enlisted), and during the next five years matters æsthetic had but

little place in the public mind; nor did Philadelphia at that time furnish the conditions or atmosphere congenial to artists and the growth of

art. It is to the Academy of Fine Arts, incidentally, that the Sketch Club owes its existence, for it was at her classes that the idea of founding a club was first thought out, and it was the students who furnished the first material of

the membership, and have aided in replenishing it ever since."

The rise of the club into the realm of prosperity and influence dates from December,



Drawn by David
Wilson Jordan.

A WARRIOR BOLD.



Drawn by Frank L. Fithian.

RESTIN' A SPELL.



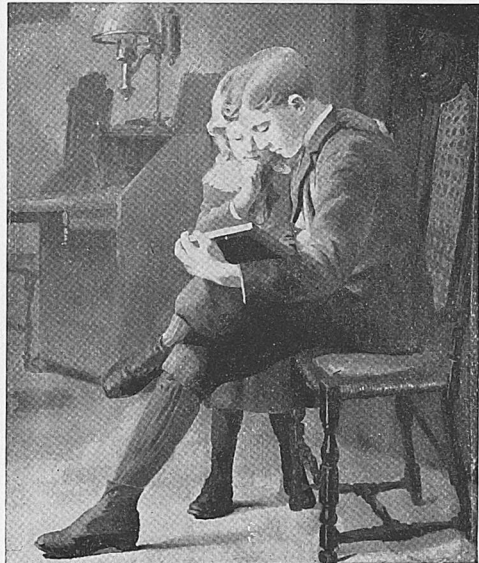
Drawn by Geo. B. Wood.

IN SCRUB LANE.



Drawn by Charles H. Stephens.

WHITE GHOST.



Drawn by Henry T. Cariss.

FIRST LESSON IN DRAWING.



Drawn by Milton H. Bancroft.

CLOISTERS OF CHESTER CATHEDRAL.



From an etching by Joseph Pennell.

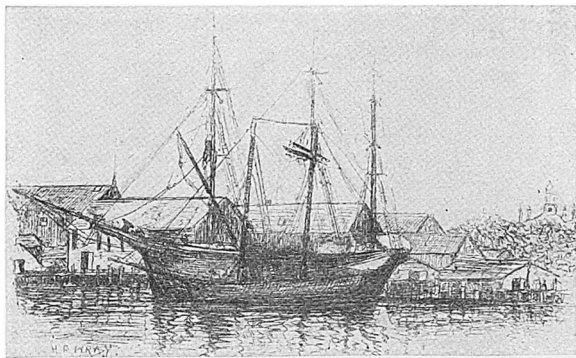
IN THE HARBOR AT VENICE.



From an etching by Edith Loring Getchell.

A BIT OF SUNSHINE.

1869. In 1874 a journal called the Portfolio was published, and lived a trifle over one year. About this time a life class was inaugurated, and has existed to this day. Thomas Eakins was instructor, and anatomical lectures were delivered by Dr. Harrison Allen. A trust fund was also started, and placed in the hands of two trustees; the disbursing of this fund, the



From an etching by Henry Russell Wray.

AT ANCHOR.

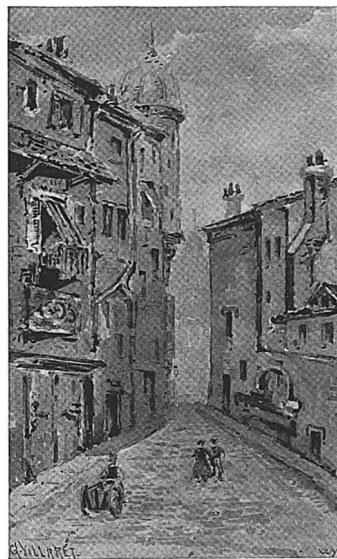


Drawn by William A. Porter.

THE TANGLED PATH.

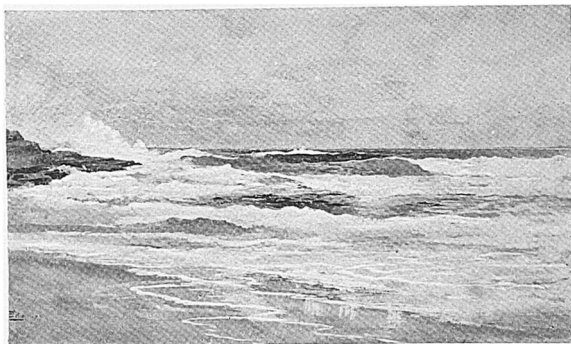
manner of which is known only to the trustees, has saved many an artist member from going to the wall.

Herkomer, the English painter and etcher, after visiting the Sketch Club, wrote of it: "I have never seen its equal for hospitality, good-fellowship, pictu-



Drawn by Gustave E. Villaret.

OLD STREET, LYONS, FRANCE.



Drawn by Fred B. Schell.

SEAS AT HIGH TIDE.

resqueness, and typical Bohemianism, although I've been in almost every art and social club in America and abroad." Before touching its life of today, mention should be made of some of the artists, now known the world over, who are either active or non-resident members, and whose enthusiastic support forded the club over trying times: F. T. Richards, Camille Pitou, Alexander

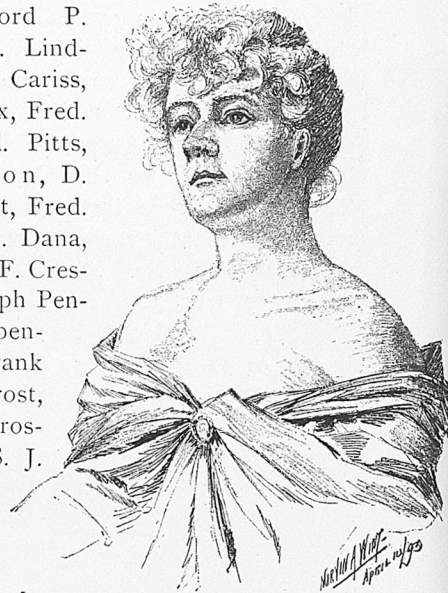


Drawn by P. F. Goist.

PROSE AND POETRY.

Two rooms on the fourth floor of a building at Eleventh and Walnut Streets, Philadelphia, form the attic abode of the club to-day. Moneyed men have offered to erect a building for these Bohemians, but it is safe to predict that a garret will always mark the club's prosperity. Hanging on the walls are sketches, etchings, models' coats and armor, tapestries, draperies,

and trophies, in artistic disorder. A huge fireplace in one room was designed by members, and the central figure was modelled in clay by John J. Boyle, the sculptor who made the figures outside the Transportation Build-



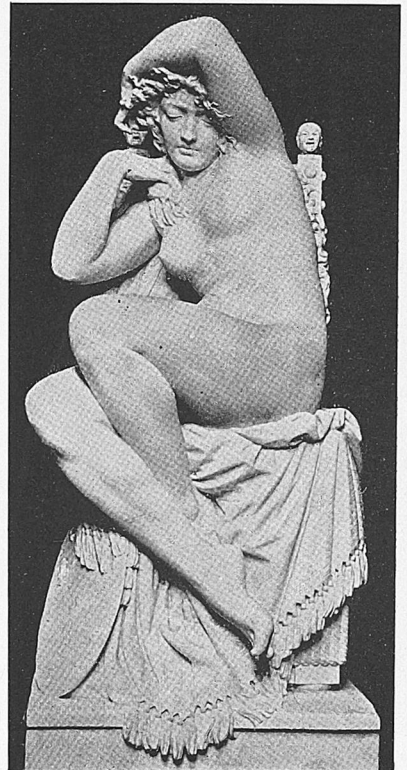
Drawn by Marvin A. Wirt.

A STUDY.



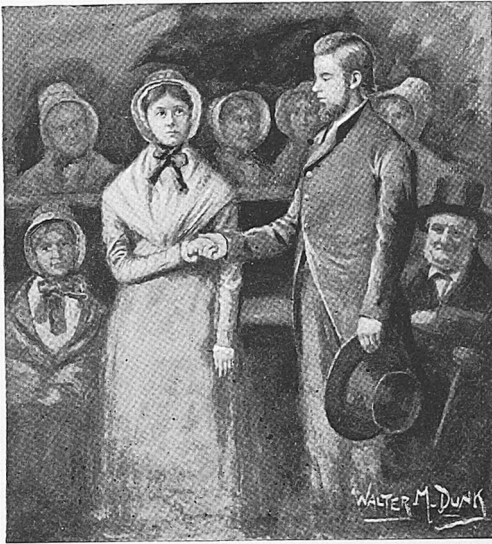
Drawn by J. C. Claghorn.

"IN MAIDEN MEDITATION."



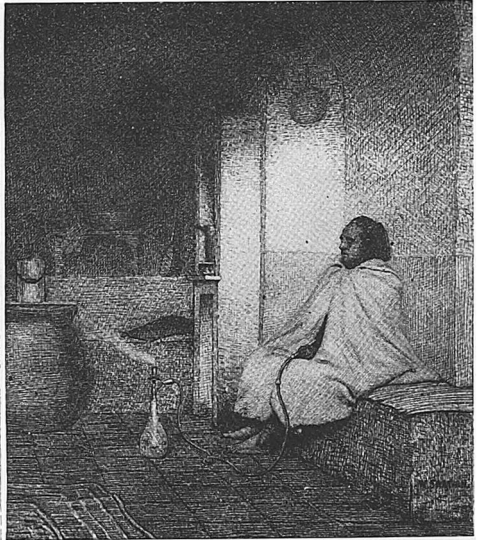
From a statue by Howard Roberts.

LA PREMIERE POSE.



Drawn by Walter M. Dunk.

A QUAKER WEDDING.



From etching by William Sartain.

A QUIET MOMENT.

ing at the World's Fair. About this great fireplace members smoke their long clay pipes and sip beer from earthen mugs, or mix a toddy from the huge kettle swinging on the crane.

Monday night is the life class, and Saturday night the regular club gathering. It is about eleven o'clock that members and guests ascend the many flights. A great table is filled with art journals and periodicals, with a part cleared for

the groups working off impromptu sketches. Another table has the modest "spread" of crackers, cheese, sardines, olives, etc. In the other room is the piano. Every person crossing the threshold of the club is bound to pay for his entertainment when called upon by story,



Drawn by F. T. Richards.

WAITING.



Drawn by E. B. Bensell.

THE DRAGON AND THE BEE-MAN.

song, recitation, or criticism, and lights of the drama and opera are gathered together weekly in the rooms.

There is a club within this club known as the Grub Club (one of the Life variety). It numbers to-day thirteen. These men, for reasons of fellowship with a suggestion of economy, meet daily in the rooms at noon, prepare coffee, consume their lunch, and enjoy the after-



Drawn by Joseph R. Day.

TUNING UP.



Drawn by Horace Wells Sellers.

IN DEEP THOUGHT.



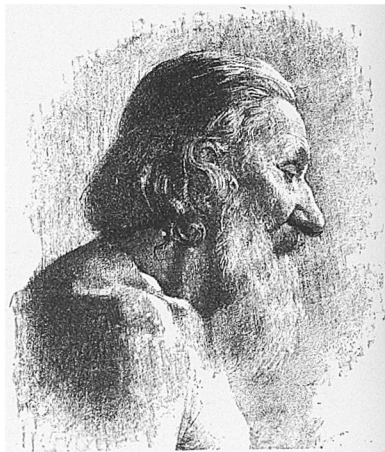
Drawn by Henry R. Poore.

CARICATURE OF SKETCH CLUB MEMBERS.

pipe. The "shot" per man per lunch is too small for mention.

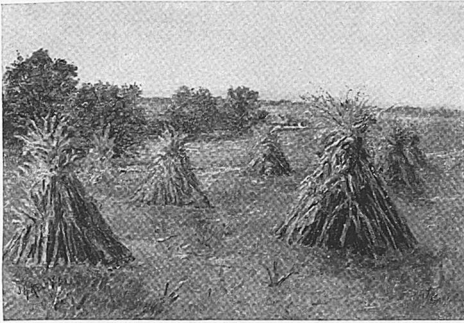
A subject is given out monthly in the club for a competitive sketch; work is brought in at the stipulated time, and thoroughly criticised before ballot for award is taken.

The active membership of the Sketch Club numbers over four hundred, including such names as Thomas P. Anshutz, Charles H. Stephens, and Henry R. Poore, instructors at the Academy of Fine Arts; Frank D. Briscoe, the marine painter; John J. Boyle, Thomas Robertson, and George Frank Stevens, sculptors; Henry



Drawn by Louis Hasselbusch.

FATHER WILLIAM.



Drawn by J. Henderson Kelly.

HARVEST TIME.



Drawn by J. Neely, Jr.

THE OLD BARN.

T. Cariss, David Wilson Jordan, Joseph P. Reed; F. F. English, the water-colorist; C. Few Seiss, the illustrator of scientific journals at home and abroad; Alex. F. Harmer, who illustrated Crook's campaign and Captain King's novels; George Wright, T. S. Sullivan, William Thompson; Carl Newman, professor at Academy of Fine Arts; F. Cresson Schell, G. B. Wood, Herrman Simon, C. H. Spooner, J. Liberty Tadd, Wilson Eyre, Jr., among the cleverest architects of the



Drawn by W. T. Thompson.

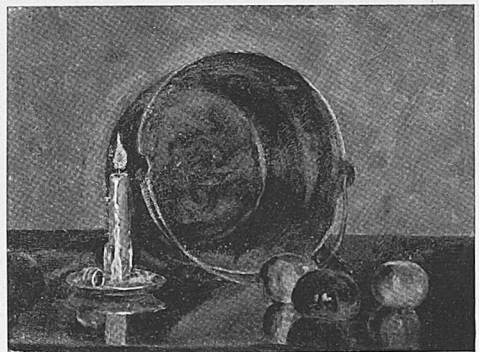
STRICTLY A FAMILY AFFAIR.

country; Lewis E. Faber, Hal Hurst, A. M. Lindsay, A. Houston, J. Neely, Fred. Pitts, Colin Campbell Cooper, D. A. Partridge, Angus Wade, Joseph Day, Julius Necker, T. P.



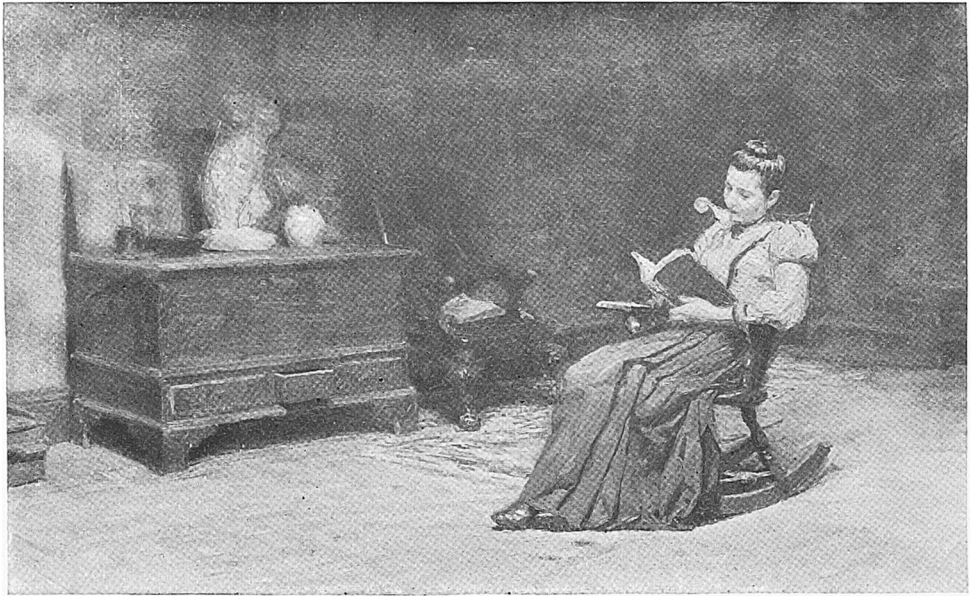
Drawn by Frederick Eisele.

A SKETCH CLUB ROSE.



Drawn by Benjamin R. Elliott.

STILL LIFE.



From a painting by Thomas Anshutz.

A BIT OF THE LAST CENTURY.



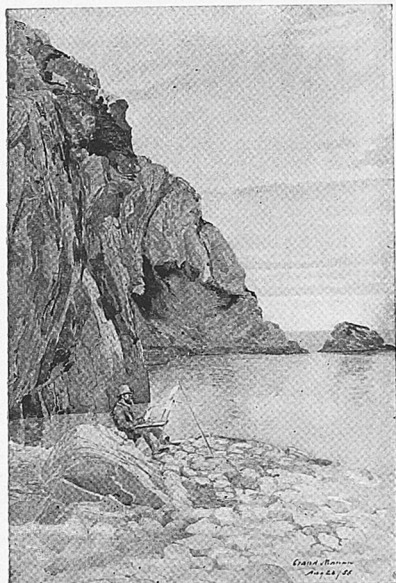
From a painting by W. Verplanck Birney.

CHINA DECORATORS.

Chandler, Walter M. Dunk, Frank H. Taylor, John V. Sears, and George Morgan and James Blakie, both Mint designers. The range of ideas which pictures the artist as a being who ekes out a scanty existence on dry bread

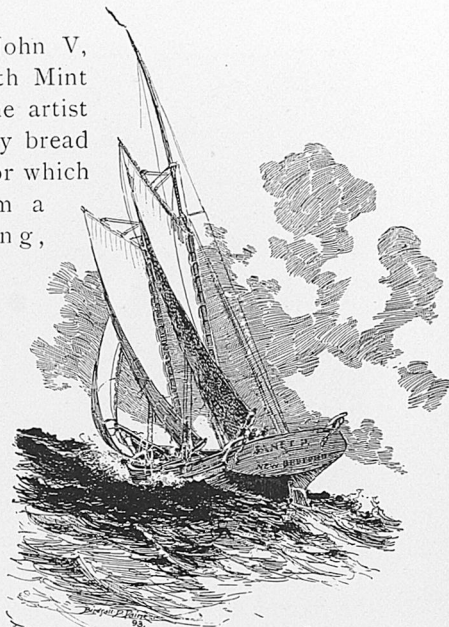
in a garret; or which portrays him a princely being, living in luxurious apartments, decked out with velvet coats and Tam-o'-Shanters to correspond, is focused to the truth when meeting the real being at such a club.

He does not prove to be a half-starved creature nor a reveller in luxury, but one with a jovial nature, a strong handshake, a big heart, and a versatile spirit.



Drawn by W. Moylan Lansdale.

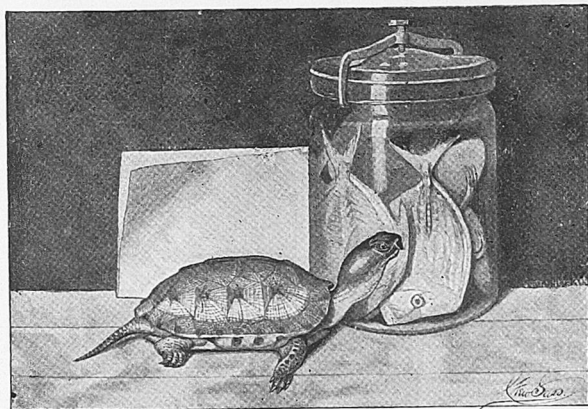
AT GRAND MANAN.



Drawn by B. D. Paine.

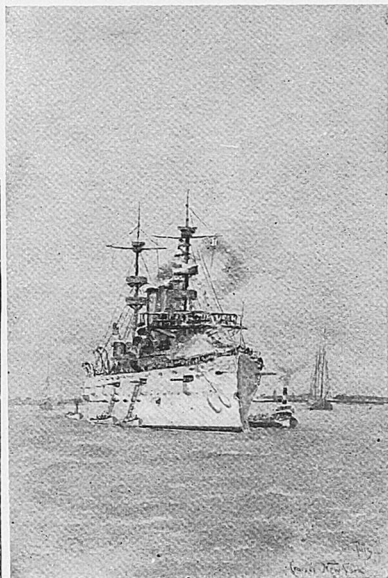
A SUDDEN SQUALL.

If we seek for reasons why Philadelphia should have kept so long a club of this informal type, there are many at hand. Notwithstanding its constant growth, Philadelphia changes less than the other great American cities; all its institutions have a permanency not found in other great centres of population



Drawn by C. Few Seiss.

QUEER FISH.



Drawn by Fred. L. Pitts.

UNITED STATES CRUISER "NEW YORK."



Drawn by Parke C. Dougherty.

OLD CEDARS.

the Sketch Club is seen to be a natural reaction from certain things in the social fabric of the Quaker City which are not less unchanged. On the one hand we have a large population of steady-going, dull citizens, formed on the stamp set upon Pennsylvania by the Germans, those "Dutch" for whom Charles Godfrey Leland devised a jovial hero-type in Hans Breitmann. On the other, we have a small, exclusive, and very worldly society, whose members, when they emigrate to New York, outdo the most snobbish natives in snobbery. Is it any wonder that the artist and journalist, the musician and architect, must have some place where he can escape the choking atmosphere of these two bodies of citizens? It was at the Sketch Club that Thomas Janvier learned to write his "Ivory Black" stories. Bohemia existed in New York thirty years ago, with headquarters at Paff's; but with the destruction of the old intolerant, narrow social spirit among the rich, and a broader culture that rose

in America. Dull and monotonous social horizons, which make Philadelphia like London without Mayfair, seem by no means unpropitious to the formation of artists.

The rough-and-ready character of



Drawn by Fred. R. Gruger.

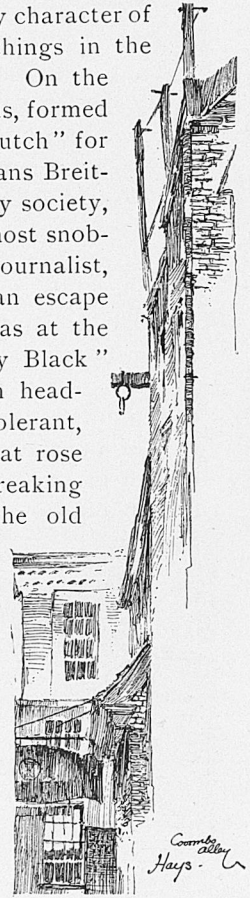
A COZY CORNER.



From a painting by Hermann Simon.

SUNNY DAYS.

from the breaking up of all the old social lines, by a swamping of old social factors and of fetiches and ideals, Bohemianism disappeared. In Philadelphia it lingers. *Vive la Bohème!*



Drawn by Frank A. Hays.

COOMBS ALLEY.